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ABSTRACT

The contributions of education in the cultural arts to students in the Fresno City Unified School District are evaluated as part of PROJECT DESIGN, funded under ESEA Title III. There are at least four areas or domains in which artistic learning is possible and which can be used to formulate elements in an arts curriculum. These are the productive, critical, cultural, and philosophic domains. The objectives for each of these domains are generally described for average students at the primary, intermediate, and secondary levels. Some of the principles underlying the selection and organization of learning activities are identified, and the necessary instructional support media and evaluation tools are described. Data on the status of the arts programs in the Fresno schools and some conclusions about the adequacy of the programs are presented. (MF)

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EDUCATIONAL NEEDS

15. CULTURAL ARTS

FRESNO, 1968

FRESNO CITY UNIFIED SCHOOL DISTRICT

1968

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#15. CULTURAL ARTS

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F O R E W O R D

PROJECT DESIGN (Interagency Planning for Urban Educational Needs) was organized as a two-year project to develop a comprehensive long-range master plan of education for the Fresno City Unified School District in California.

This project was conceived by school leadership to bring under one umbrella current major problems of the schools, the relationship of the schools to the broader community, the impact of educational change now occurring throughout the nation, and a fresh view of the educational needs, goals and aspirations of our youth and adults. The ultimate purpose of the project is to weld into an integrated plan the best use of available resources to meet the totality of current and projected needs according to their rational priorities.

The United States Office of Education funded the proposal as an exemplary Title III project, recognizing the urgency for developing better planning processes for urban school systems. The first year of this project was organized to assess current and projected educational needs in the urban area served by the Fresno City Schools. Planning procedures will be carried out in the second project year.

A major dimension of the Needs Assessment is an analysis of educational and urban factors by a Task Force of specialists. This report is one of the Task Force Needs Assessment publication series. See the inside back cover for the complete list of project Needs Assessment publications.

Section I

A CURRICULUM STRUCTURE APPROPRIATE TO TEACHING OF THE ARTS IN THE FRESNO SCHOOLS

Any group concerned with education and interested in its improvement faces the problem of establishing educational priorities among competing alternatives. School boards, school administrators and teachers need to make educational decisions on a rational basis. This requires not only an understanding of the nature of the children to be educated and the communities in which they live; it also requires a vision of the kind of life worth leading and of the contributions of various areas of study to such a life. This section will describe the contributions that an education in the arts can make to students in the Fresno schools.

Some Meanings of Art

When we speak of Art there are at least three kinds of meaning that can be intended. First, by Art we can mean those objects produced by man which have come to be regarded as "works of art", including not only those great paintings, sculptures, buildings, drawings and graphics that man has produced but the great achievements in music, literature, poetry, and the dance as well. An education in the arts can refer to the process through which one's ability to produce or to appreciate such works is enhanced.

A second and broader conception of Art includes not only those objects considered works of art but other forms in the environment that can be attended to aesthetically. By Art here is meant objects or phenomena whose form conveys sensitivity and expression. This conception of Art refers to phenomena in the environment whose forms have been aesthetically executed.

A third conception of Art includes not only objects considered to be works of art, nor even well made forms -- buildings, pots, chairs, machinery, a well planned garden -- but the quality of life an individual undergoes in any sphere of human activity when that experience has a distinctive quality one can call aesthetic. This conception, broader than the first two, sees Art as aesthetic experience, experience which can be undergone, in principle, wherever and whenever humans have commerce with the world.

Although Art can refer to all three conceptions, the first two, because of their more limited scope, have been and are the conceptions of Art to which educators have directed their efforts and in which they have obtained their professional training.

But given the first two conceptions of Art --- one dealing with those objects considered works of art, the other with phenomena in the environment --- what does it mean to become educated with respect to them? What is it that is teachable and learnable about the Arts and what is important about such learning? In order to provide answers to these questions on Art the visual arts will be used as examples but the ideas provided hold with equal force to music and other forms of art as well.

The Domains of Art Learning

There are at least four areas or domains in which artistic learning is possible and which can be used to formulate strands or elements in an arts curriculum. One domain is the productive, a second is the critical, a third the cultural, and a fourth the philosophic. [See Figure 1.]

The productive domain deals with the development of those skills that enable students to create visual forms that articulate ideas, images and feelings that would otherwise be ineffable. Productive skills make visual expression possible and are usually acquired by making visual art forms in the context of the studio or classroom.

The critical domain deals with the development of those visual sensibilities that make it possible for an individual to encounter and experience aesthetically the expressive content of visual form. The critical domain increases sensory awareness to visual qualities.

The cultural domain deals with the development of an understanding of visual works of art and their evolution and function in human culture including contemporary culture. Since works of art -- indeed, all visual forms made by man -- are affected by and function in human culture, an understanding of such forms in the context of culture is likely to enrich experience with them.

The philosophic domain attempts to develop the students' understanding of the grounds on which aesthetic judgment can be based. That branch of philosophy called aesthetics has historically attempted to identify the nature of art and to provide grounds for making judgments with respect to artistic merit. The philosophic domain helps students understand the issues involved in making aesthetic judgments and the range of criteria that can be applied to appraise visual form.

Thus far three conceptions of art have been identified; the first dealing with works of art, a second conception dealing with visual forms in the environment having certain formal characteristics, and a third conception viewing art as a quality of human experience that is aesthetic in nature and which in principle can be undergone in any area of human activity. We have pointed out further that the scope of art education and the training of art educators has tended to conceive of art primarily in the first two of the three conceptions.

In addition to distinguishing between conceptions of art, four domains have been identified that can be used to formulate a curriculum designed to facilitate artistic learning. These domains are the productive, the critical, the cultural and the philosophic.

Now we can ask: Given these conceptions of art and these domains of learning with respect to them, what can an effective program in the visual arts be expected to accomplish? What is it that education in art has to offer? What function does it perform in human experience?

Each of the conceptions of art and the domains of the curriculum deal with contributions that are unique to art. That is, each domain develops human competencies and sensibilities that cannot be developed with equal force in other areas. For example, the productive domain provides for the development of skills that make it possible for students to use visual forms as vehicles for expression and communication. Expressively such forms help shape images and feelings an individual undergoes. Visual form articulates human experience in a way that is wholly unique. As a form of communication, art forms convey -- in terms both pre-verbal and non-verbal --- ideas, images and feelings that cannot be couched in discursive language. The productive domain therefore provides students with a vehicle for expression in a nondiscursive expressive modality and thereby makes public and shareable what otherwise must remain private and personally diffuse.

The critical domain attends to the development of the visual sensibilities so that the visual qualities that constitute objects of experience can be encountered in an aesthetic mode and therefore can be experienced and savored qualitatively. But even more than this, the sensibility of vision once developed makes it possible for students to feel and understand the connotative or implicit meaning of visual forms. Most objects and almost all works of art have a secondary surface or expressive content that can be experienced by those who have acquired the appropriate visual competencies. Since these competencies are not an automatic consequence of maturation they must be developed through experience. The opportunities for aesthetic experience through vision are in greater abundance, perhaps, than any other form of human encounter. The development of such sensibilities makes such experience possible.

The cultural domain develops a broad understanding of the development of one of man's most characteristic activities --- the making of art. A student who understands the visual arts and who can perceive their relationship to human culture has a tool not only for viewing that culture more completely but for understanding his own culture as well.

Finally, the philosophic domain enables students to comprehend man's attempts to come to grips with the nature of art. Through the examination of the great theories of art, students will find not a complete or final answer to the question "What is Art?" but will have an opportunity to participate in the dialogue of educated men. And if the great theories do not provide final or complete answers, they are not to be discarded for the great theorists have been the best teachers since they have called our attention to those aspects of art which are of the greatest significance.

Summary

In all, an education in the visual arts develops abilities and provides for a type of life which is wholly unique. Through the making of art, the student is able to give public form to private feeling and in so doing to remake himself. The work of art in the process of its construction affects the maker by sharpening his images, ideas and feelings. Through the education of the sensibilities his contact with the visual world becomes vitalized and discriminating. By studying art in the context of culture he has an opportunity to understand culture in ways that only art can reveal, and at the same time deepen his conception and perception of art. Through the philosophic domain he has opportunities to rationalize his view of art and to grapple with some of the larger questions that have animated the mind of man.

TRANSLATING CONCEPTS INTO EFFECTIVE PROGRAMS

Describing the various conceptions of art, identifying the several domains in which artistic learning may occur, justifying its significance in the context of education is one important first step in making educational decisions. Clearly, teachers, school administrators, school boards and the public generally ought to understand what is unique and important about fields competing for educational support. But abstract argument even when lucid and persuasive will not make a difference in the lives of children if a program related to that conception is not built and if the necessary instructional resources are not provided. Somewhere along the line a translation of philosophy into curriculum and instruction must occur.

That translation would be a relatively simple task if programs reflecting the view described earlier were available and needed only modest adaptation. The fact of the matter is that the conceptions described are new ones; programs in the visual arts, in the main, have not reflected the views expressed. Many, if not most, of the programs operating at the elementary school level have been far more limited. Their major orientation has been in the productive domain. And, all too often, art programs in elementary schools tend to be holiday centered or replete with wide varieties of "art activities" that seldom result in significant artistic learning. A concern with the use of diverse media, with the provision of opportunities for "self expression", and a general vagueness about its educational goals have been more characteristic of art programs than one identified with the field enjoys admitting.

When one adds to this the fact that nationally 85 per cent of high school students study no art at all during their high school years, the significance of the fact that most students terminate their formal education in the visual arts with a program that is not only limited with respect to scope but weak even in the area it emphasizes becomes more apparent. The

result, in part, of such programs is manifest in such general indicators of American aesthetic development: the mail order catalogue, the lobbies of hotels, and American automobile designs. These indicators of American aesthetic development hardly suggest the attainment of an aesthetically sensitive culture.

The task that must be undertaken therefore is to conceptualize and design curriculum, instructional support media, evaluation techniques, and in-service and pre-service teacher education programs that will make the kind of difference that the conception of art education described earlier implies.

This conception is not only based upon a view of art; it is also based upon a conception of child development. This conception lays greater emphasis upon nurture than nature. It underscores the potency of environment in shaping abilities and aptitudes. And it rests upon the belief that the artistic development of the child is not an automatic consequence of maturation. The teacher and the curriculum and instruction that are provided can dramatically effect artistic learning. In short, the teacher is viewed not as one who is reduced to a dispenser of media but as a facilitator of aesthetic growth and who has a crucial role to play in instruction in each of the four domains that have already been identified.

This document clearly cannot present the details of such an art curriculum. When one realizes that the National Science Foundation during the past ten year period has provided over 100 million dollars for curriculum development in science and mathematics, one can get a sense of the scale of support necessary for effective curriculum development in the visual arts. Nevertheless, this document can provide some examples of educational objectives and learning activities at three age levels: primary, intermediate, and secondary. In addition it describes the types of learning activities that can be used in the schools to achieve these objectives. And it describes some of the instructional support media that teachers need to carry their learning activities forward.

At least one "caveat" must be entered here. Since no specific group of children are identified for the objectives and learning activities to be described, the statements should be considered as general and subject to the qualifications that may be demanded by a specific context. The level of competencies described are for "average" children in Fresno, that is, middle class children with average school aptitude and intelligence. Appropriate modification should be made for children of differing aptitudes. The examples offered below are merely exemplary, not exhaustive.

Primary Level Objectives

The Productive Domain: In describing expected competencies at the primary level we are assuming that children have been in a program which employs a sequential and continuous art curriculum for a period of four years: kindergarten through the third grade.

At the end of the third grade or near the age of nine, children in such a program would have worked in the fields of drawing, painting, sculpture, ceramics and printmaking and would have developed basic competencies in handling media in these areas. For example, in painting, the child will be able to use tempera paint in a manner that allows him to mix pigment on the paper so as to create a painting that is not limited to flat areas of bottled color. The beginning of the treatment of depth on two dimensional surfaces will have begun. Children in this age group will be able to use background colors overlayed with a second color and dry brush in creating paintings and will be able to draw with brush the forms they wish to create on paper.

In the area of drawing they will know how to use several techniques such as continuous line drawing, contour drawing and action drawing and will be developing a sense of proportion in seeing and delineating forms. In sculpture and ceramics they will have acquired rudimentary skills of handling and constructing with sculptural and ceramic media.

The Critical Domain: In this area at the end of the primary grades children will be able to identify the several formal components in visual work: line, color, shape, composition, and so forth. They will be able to identify qualities such as color, intensity, value, asymmetry as well as expressive qualities such as activity, anger, delicacy and other metaphors of the expressive content of visual forms. The technical terms referring to visual referents such as indicated above, i.e., line, shape, color, value, intensity, composition, will be familiar to students and in discussion of visual works these words will be used appropriately. In short, their vocabulary in art will be expanded continually by the acquisition and use of new terms.

The Cultural Domain: At the end of the primary grades children in a sequential and continuous program of art education will understand that art has been produced by people in all parts of the world all during man's habitation on earth. Children will begin to recognize the existence of style and period in art and that art has been used to celebrate man's most significant events. Dates will not be stressed but children will realize that art has a past and that it has changed over time.

The Philosophic Domain will not be dealt with specifically during this period although the basis for such concerns will be laid at this time.

Intermediate Level Objectives

The Productive Domain: The terminal period of the intermediate grades is considered to be at the end of sixth grade or at about age eleven. By this time a student who was in a sequential and continuous program in art education would have developed competencies in drawing, painting, sculpture, graphics and ceramics that would enable him to use these areas of activity with a sense of comfort and control. The basic technical skills necessary for controlling media will have been attained and students will be attending to advanced technical skills and to the aesthetic and expressive aspects of their

work. A student at this age, for example, will know how to organize an array of objects or people and how to initiate a painting of them . He will know how to handle and care for art tools and will have begun to master three-dimensional drawing as one of several productive skills.

In sculpture, using water base clay, he will be familiar with the technical needs of the clay and the conditions necessary for preparing it for firing and glazing. Various methods of clay construction such as coil and slab methods will be available to him. Similarly, in using other sculptural media, the student will know the technical aspects of these media as well.

The Critical Domain: The student will by the time he is twelve years of age be able to view art and non-art forms with an aesthetic frame of reference. He will be able to describe these forms in both formal and expressive terms and he will be familiar with the place and evolution of major artistic styles and periods. Comparing two works of art, the student will be able to describe them with respect to their aesthetic meaning, their formal qualities, their style and the material and processes used to create them.

The Cultural Domain: In this area the intermediate student will understand generalizations such as: "The period in which an artist works affects the form and content of his work."' "The content of art is often affected by the technology of the time." Students will begin to understand the functions that art performs: To criticize social practice, To celebrate ritual, To provide aesthetic experience, To convey man's private images, To materialize beliefs and values.

The Philosophic Domain: In this area of the art curriculum students will have become aware of the questions "What is art?" and "What confers quality upon visual form?" They will have begun to examine their own beliefs about art and to see alternatives to the artistic values they hold. They will be aware of the way in which social values are given form through art. They will recognize, for example, how design affects the "social status" of advertisements and manufacturers' products.

Secondary Level Objectives

Productive Domain: By the time students terminate their secondary education in Fresno schools they will have developed competencies in depth in at least one art form. They will have had an opportunity to focus their attention in the art studio on an artistic form to explore that form in several ways and to have developed a moderately high level of competence in it. The basic technical problems of working with media will have been long resolved and their primary artistic concerns will be with the aesthetic and expressive aspects of their work. They will be able to understand the uncertainties and ambiguities in the artistic act and will appreciate the qualities and general possibilities of various art media. In short, they will have experienced deeply the artistic process and therefore know first-hand what it means to immerse themselves in the work of art.

Critical Domain: At the end of their secondary school program students will display the following competencies in the critical domain. They will be able to describe, interpret and evaluate visual works of art using the concepts and metaphores appropriate for aesthetic criticism. They will be able to perceive the expressive content of visual forms other than those found in works of art and will provide reasons for their judgment of aesthetic quality, reasons which go well beyond statements of mere preference.

Cultural Domain: In this area students will be able to identify the style and period of major art forms and will be able to describe the general social context in which they were produced. Students will be able to describe the interrelationship of economic, social and religious conditions, for example, to the form and content of major art forms. They will understand the major artistic concerns of important contemporary movements in art and architecture and will understand the ways in which art forms represent social status, how they influence economic behavior and how, in general, they affect the quality of contemporary life.

Philosophic Domain: In this area students will be familiar with at least two or three aesthetic positions on the nature of art. They will have had experience discussing art and providing grounds for their aesthetic judgments. They will be able to raise important unanswered questions about art and will appreciate the efforts of those who have attempted to provide such answers.

Summary

While the objectives for the several domains of artistic learning have not been specified in detail, it is hoped that they do provide a sense of the range of concerns that a curriculum in art will attend to. By the time the student has completed his elementary and secondary education in the Fresno schools and has had the benefit of a sequential and continuous educational program in the four domains identified he should, on the average, have competencies that make the creation of art forms familiar, he will be able to view the world with an aesthetic frame of reference, he will understand art as a product of and contribution to human culture, and he will be critical about his own judgments of art.

LEARNING ACTIVITIES, SUPPORT MEDIA AND EVALUATION IN THE ART CURRICULUM.

To achieve the preceding objectives, several kinds of resources are necessary:

1. appropriate learning activities need to be formulated;
2. instructional support media need to be constructed;
3. evaluation instruments and procedures through which the curriculum's effectiveness can be determined need to be designed.

Learning activities in the art curriculum; as in other curricula, need to be more than a hit-or-miss affair. The curriculum that is needed

if the foregoing objectives are to be realized should have an ordered array of learning activities which build up in complexity as the student becomes increasingly competent in the various areas of artistic learning. Skills and understandings acquired at early stages of the school's program should be reemployed and expanded in its intermediate and later stages. Indeed, the student should have a sufficiently long engagement with a single set of art activities in the use of, say, a single medium that he is able to achieve some degree of mastery with it and be able to integrate such mastery as a part of his behavioral repertoire. Rather than depending upon a variety of art activities and media to provide motivation, mastery -- the growing sense of control over artistic problems -- should provide for the satisfactions that motivate students.

At this time there can be no simple principle or technique offered for achieving the type of curriculum continuity that has just been suggested. The point is that continuity and sequence are necessary conditions for effective artistic learning and that a view of the art curriculum as a "fun thing", a casual affair, an opportunity for relief from the "solid subjects" will not provide the frame of reference for developing the type of program in art that students in the Fresno schools need. What this document can do is not to write the curriculum but to suggest the premises on which one can be developed.

Learning activities in art need the support of materials especially prepared to serve the ends to which those activities are directed. Support media are the instructional resources that teachers and students can use to demonstrate and learn specific visual ideas. Such media have been absent from the classroom. Indeed, the almost exclusive conception of art media is that which is synonymous with art supplies. But while art supplies -- paper, paint, clay, and so forth -- are necessary, they are not sufficient instructional resources. What else then is needed?

Teachers need to have reproductions of works of art so that even primary grade children can learn to look and to become familiar with them. Reproductions of painting and sculpture are just as important instructional tools as are paint, clay and paper. Colored slides, film strips and a host of visual instructional materials which demonstrate the function and impact of color, line, balance, movement and other qualities that pervade visual form need to be created. Children need an opportunity to see what happens when sections of a painting, for example, are altered,to understand, in visual terms, that in a work of art everything counts and that when you change a part, you change the whole. Again, the specifications for such materials cannot be provided here but the opportunity for educating the eye through the use of such media is great and the potential for their development enormous.

Evaluation in the field of art education has often been viewed with suspicion. Many teachers and professors in the field have confused evaluation with grading. Let us make no mistake here. By evaluation we mean, primarily, that process used by teachers to assess the effectiveness of the program they are employing and to diagnose its weaknesses. Evaluation as we conceive it has as its primary aim not the grading of students but the improvement of curriculum and instruction. This process can achieve its aim through many routes. Informally teachers can evaluate student engagement in the activities they undertake in the classroom. They can assess the informal dialogue of students as well as the quality of the work students produce in relation to the learning opportunities they have had. Formal evaluation of artistic learning has been much rarer. For one, there are very few standardized evaluation instruments available to assess artistic learning. Of the over 2100 tests listed in Tests in Print, the most comprehensive catalogue available, only ten tests are listed in the visual arts and of these, most are art aptitude tests or ones that are out-of-date.

Here too, then, there is work to be done. Not only must a sequentially organized curriculum in art be developed, but instructional support media in the form of reproductions, slides, filmstrips and especially designed visual materials must also be available to help the teacher in her work. And to determine whether the program being employed is effective will require the use of evaluation tools and procedures that are as yet unavailable.

Conclusion

What has been attempted in this section of this document is to present a rationale -- justification, if you will -- for the teaching of the visual arts in the Fresno schools. In our view the major set of reasons emanate from the unique contributions of art to man's experience. Second, four domains in which artistic learning can occur have been identified. These can be used as components in structuring an art curriculum. Third, in general terms the objectives for each of these domains have been described for average students at the primary, intermediate and secondary levels. Fourth, some of the principles underlying the selection and organization of learning activities have been identified. And finally, a description of some of the necessary instructional support media and evaluation tools have been offered.

The following section of this document will present data on the status of the arts programs in the Fresno Schools. From these data it will be possible to draw some conclusions about the adequacy of the current programs in Fresno by comparing them to the objectives and programs described in this section.

DOMAINS OF ART LEARNING

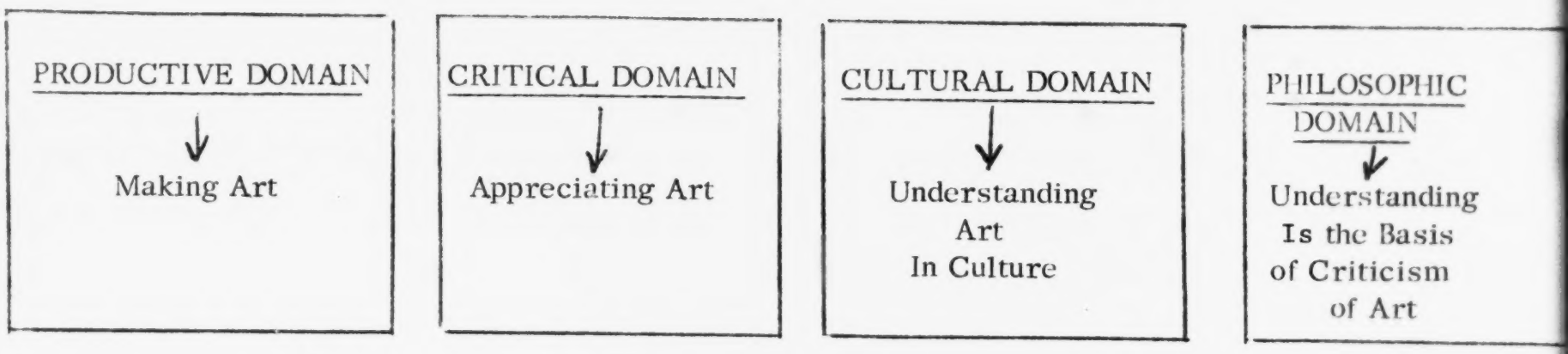


Figure 1

Section II DESCRIPTION OF EVALUATION PROCEDURES

The preceding section of this report outlines a rationale for the arts appropriate for the Fresno schools. This rationale describes not only the several possible meanings of Art but also describes in terms that are as specific as can be in a general statement of aims for the arts what types of educational objectives appear appropriate at three levels of schooling: primary, intermediate and secondary.

These objectives are related to four general areas of arts curricula, each of which is considered an important and defensible domain for artistic learning. Thus, what the preceding section has done is to move from a general statement of the ways in which Art may be conceived to a statement of the type of competencies appropriate for students in four domains of artistic learning at three levels of schooling.

Once having presented this rationale for the Arts and a description of the desired competencies at various levels of schooling, it now becomes possible to examine the status of Arts Programs and artistic learning in Fresno and to compare the present state of affairs to the descriptions of competencies described in Section I. This section of this report will describe both the evaluation procedures that were used and the findings and observations that were made through these procedures. The next section, Section III, will discuss the relationship between these findings and the objectives described earlier.

Evaluation Procedures

To secure data on the Arts Programs in the Fresno Schools two types of procedures were employed. Individual interviews were held with school personnel as well as with community leaders involved in the Arts in the Fresno area or with the Fresno schools directly. Those who were interviewed

are listed in Appendix I. The purpose of these interviews was to secure a type of data that cannot be provided in more formal settings. What the interview team was after was an appraisal of the ways in which those interviewed saw the arts, what they believed their significance to be for Fresno as a city and for its children, and what obstacles they perceived to exist in furthering programs in the arts.

A second procedure that was employed to secure data on the Arts in Fresno Schools was that of testing students in Fresno Schools in the areas of the visual arts and in music. To secure these data four instruments were administered to eight hundred students attending three senior high schools and seven junior high schools and nine elementary schools. Two of the instruments, the Eisner Art Information Inventory and the Eisner Art Attitude Inventory have been used extensively in schools in various parts of the country. An adaptation of these instruments was made for Music; thus the Eisner Art Information Inventory was used as a model for developing a Music Information Inventory and the Eisner Art Attitude Inventory was used as a model for developing a Music Attitude Inventory.

Each of these instruments consists of sixty items containing four subtests of fifteen items each. Subtest I of the Art Information inventory assesses information about art terms; subtest II, information of art media and art processes; subtest III, information about artists and their work; and subtest IV, information about art history.

The Art Attitude Inventory consists of four subtests as follows. Subtest I deals with voluntary activity in art; subtest II, with satisfaction in art; subtest III, self-estimate of art ability; and subtest IV, attitude toward art and artists. The Music inventories parallel the art inventories.

These instruments therefore assess both cognitive outcomes of instruction in art and music and affective outcomes, those dealing with the student's attitudes toward art and music and his participation and sense of adequacy in these areas. Because of the period in which this evaluation of the Fresno schools was undertaken no art or music products were examined. However opinions of the strengths and weakness of these areas in the Fresno schools were secured through interviews. These data will be presented later in this report.

It should be mentioned at the outset that the data secured in the Art and Music Inventories are indices which allow one to make inferences. Any item in itself will not necessarily yield reliable information about a student or a group of students, but a number of items do provide a pattern or picture useful for inferences about phenomena these instruments do not assess. In this way test instruments provide more information than what their scores indicate directly. This is an asset. One limitation of this information and a danger in inference making however is the fact that the sample that was tested is not a random sample. Data for some schools had to be eliminated from the study because inappropriate answer sheets were used or because insufficient information was provided on the answer sheets or face sheets that students were to have completed. Nevertheless for those schools that did provide data in usable form, scores are available. Total test scores for the total population however are not a random sample of all Fresno Schools.

Findings of the two data collection procedures will now be reported. First, results of the tests will be provided and then reports of the interviews will follow.

Major Findings of the Art and Music Inventories

Table I presents summary statistics -- means, standard deviations, and reliability coefficients -- for the total population and by sex of 800 subjects on the Eisner Art Information Inventory. The data indicate that of the sixty items on the instrument, on the average students were able to answer twenty of the questions correctly. The standard deviation of approximately 10 points indicates that 66-2/3 percent of the population of 800 received a score between 10 and 30. Reliability as measured by internal consistency of performance of this population on the test items is .90.

On a sixty item test having five multiple choice alternatives a score obtained strictly by guessing is 12 [20 percent of 60]; thus students in the Fresno Schools were able to answer eight questions over what they would have answered correctly if they had merely guessed at all of the answers.

When one looks at performance by sex it becomes apparent that girls received higher scores than boys, a finding replicated in several studies using this instrument. This general pattern of females receiving higher information scores as well as higher attitude scores is consistent across the various populations in Fresno on the Eisner Art Information Inventory. If one assumes that there is no significant difference in intelligence between boys and girls, and there is no good reason why there should be, and if one assumes the percentage of girls taking art courses in Fresno schools is not significantly different from boys, differences between scores on the Art Inventories can be accounted for by different cultural expectations vis-à-vis the arts for boys and girls. It may be that boys consider art somewhat less than appropriate for maintaining a masculine image. It may be that girls are expected to be more responsive and aware of art forms than boys. In any case the pattern found in Fresno is consistent with the pattern found in several other sections of the country with respect to male and female performance on the Inventories.

Table II presents summary statistics on the Eisner Art Attitude Inventory for the total population and by sex. The average score for the population is 180. Since the average weight assigned to an item is 3 (the scale is from one to five) and there are 60 items in the Inventory, an average score if students are neither positive nor negative toward the visual arts is 180 [3 x 60], this is exactly the score received by the total population. Reliability of the Inventory is .90.

When the data in Table II are analyzed by sex, we find that here too, in the domain of attitude, girls receive higher or more positive scores than boys. The boys are slightly negative in attitude as measured by this Inventory while the girls are slightly positive.

Once having examined scores on the Art Inventories for the total population we can take a closer look at performance by analyzing the performance data by grade. Table III presents Art Information summary statistics for subjects at the sixth, ninth and eleventh grade levels. The data indicates that there is an increase in score as children proceed through school. Sixth grade students received a mean of 14, ninth graders a mean of 23, and eleventh graders a mean of 30. Reliabilities for these three grades are respectively .65, .88 and .91. The lower reliability for the sixth grades suggests that the reading level of the test might have been somewhat too difficult; although a low reliability score could indicate a lack of information and consequently a tendency for students to guess at the correct answer. The sixth graders received a score of 14 which is only two points higher than a score obtained by guessing.

The increase of score by year over the three year period between sixth and ninth grades is 3 points while through the ninth to eleventh grade it is 3-1/2 points. In other words students are able to answer about 3-1/2 more questions with each year of schooling. This increase is a modest one

in view of the fact that the questions on the Inventory are not intrinsically difficult. Indeed, the cognitive process that they tap is of a very low level, namely recognition. The student does not have to provide the correct answer; he has only to recognize the one correct answer of the five that are given. In addition, the increase in score can be accounted for by general maturation as much as by the impact of instruction. Increase in scores for ninth to eleventh grade can also be accounted for by the fact that the brighter students remain in school while the less academically able tend to drop out before or at the eleventh grade.

Another item of note is the relationship of performance scores on the subtests. As in previous studies, students tend to receive higher scores on the subtests dealing with information about art terms and art media and art processes than on subtests dealing with information about artists and their work or information about art history. This is to be expected since the former types of information are more available generally than the latter.

Turning to the Attitude Inventory we find on Table IV that attitude scores for sixth, ninth and eleventh graders tend to decrease as children proceed in school. This phenomenon occurs for both boys and girls but is somewhat more exaggerated for boys. Table V presents these data and Figures 2 and 3 illustrate the data graphically by grade and sex for both Information and Attitude Inventories. What is curious is that as Information scores increase, Attitude scores decrease!

To determine the relationship between the percentage of non-white students in each school and performance on the Inventories, Table VI was constructed and a rank order coefficient between scores on the inventories and percent of non-white students was computed. We find that the coefficient is -.73 for elementary schools, -.54 for junior high schools, and -1.00 for high schools, indicating a very high relationship between those variables. The larger the percentage of non-white students, the lower the information scores on both Art and Music Information Inventories.

We turn now to an analysis of performance on the Music Information and Music Attitude Inventories. Unlike the Art Inventories the Music Inventories were designed especially for the Fresno schools and have not been used in other school districts. What we find therefore is that because these instruments have not been as well refined, their reliability is lower than that of the Art Inventories. They are, however, sufficiently high to get a sense of the performance patterns of students in the area of music.

Table VII presents summary statistics for the total population of 810 subjects and by sex on the Music Information Inventory. Of the sixty items on the Inventory students were able to answer approximately 15 correctly, about three more than a chance score. The standard deviation indicates that 66-2/3 percent of the population received a score between 10 and 20. The lower score on the Music Information Inventory as compared to the Art Information Inventory can be due to at least two different reasons. First, it might be students know less about music than art; second, it might be that the Music Information Inventory is a more difficult test. I am inclined to place greater credence on the latter hypothesis than the former.

When we look at performance by sex, we find a small, not statistically significant difference in girls' scores over boys' scores. In general, this difference in favor of girls tends to be sustained by grade as well.

When the Music Information Inventory scores are analyzed by grade, we find that like the Art Information Inventory there is an increase in score with each successive grade. The score at the ninth grade level, Table IX is only one point higher than a chance score and the differences in scores for ninth to eleventh grade scores on a yearly basis is only one point per year while the difference per year for ninth to eleventh grade is about two points per year. Like performance on the Art Information Inventory these increases are quite modest. Eleventh grade students are able to answer only seven more questions about music than their sixth grade counterparts.

The mean scores by subtest indicate that the first subtest -- that dealing with information about musical terms -- was the easiest for students, while the most difficult was information about music history. Reasons identical to those used to explain performance on subtests on the Art Inventory are appropriate here. Access to information about musical terms is probably greater than access to the information assessed by the other music sub-tests.

On the Music Attitude inventory we find that the mean performance score of the total population is just slightly above a neutral score. Table VIII presents these data for the total population as well as by sex. Reliabilities for the Attitude Inventory are .88, with subtest reliabilities in the .70's and .80's.

Like performance on other art measures girls receive higher music attitude scores than boys not only for the total population but by grade as well. Table XI presents Music Information and Attitude scores by sex by grade. From these data we find that attitude scores tend to be highly stable for boys over the period of the sixth, ninth and eleventh grade while there is a positive increase in scores for girls from the ninth to eleventh grade. Much of this increase in the total attitude score at the eleventh grade can be accounted for by more positive scores on subtest four which measures attitude toward music and musicians. It appears that as girls mature their attitude toward music and musicians becomes one that is more positive. The same is true for boys but to a lesser degree.

Music Information and Music Attitude scores by grade for the total population are reported in Tables IX and X. From these data we find a generally stable picture of attitudes toward music with the largest increase in score occurring in the fourth subtest at the junior year of high school. Given the fact that each item on the Inventory can receive as much as five points, the scores for students are remarkably constant. In general the attitudes toward music students have at the sixth grade, as measured by the Music Attitude Inventory, do not differ much from those they hold five years later.

Mean scores on both the Music Information and Music Attitude Inventories by school are found in Table XII. Table XIII presents mean scores by school on the Art Information and Art Attitude Inventories.

Section III. RELATIONSHIP OF OBJECTIVES TO PERFORMANCE

Section I of this report presented a rationale for the Arts in the Fresno Schools and a description of the competencies students might be expected to have in the Arts at three levels of schooling -- primary, intermediate and secondary. One of the major assumptions of Section I is that artistic learning does not occur as an automatic consequence of maturation. It is a complex form of learning that can be facilitated through instruction. A second assumption is that what is most important about the arts is not what they have in common with other fields of human activity but what they provide that is unique. The arts deal with the qualitative aspects of life and those aspects of the world that are not available through discursive knowledge. A third assumption of Section I is that artistic learning in the arts should occur in four domains -- the production of art, the criticism of art, art history and the philosophic aspects of art.

These assumptions about art and artistic learning are not old. Their emergence in the fields of Art and Music are relatively recent. Hence tests to measure aspects of such learning are rare or non-existent. The procedures used to assess such learning in the Fresno Schools taps only a portion of the objectives described in section I. The instruments that were used provide data on the cognitive and attitudinal aspects of students' learning in Art and Music; the procedures do not assess the quality of artistic productivity in art and music. To do that other types of analyses, under different conditions, would need to be used.

From the data secured several conclusions can be drawn. Insofar as information about art and music as measured by the Inventories is an indication of general knowledge and understanding of art, we can conclude that the growth of such knowledge from the sixth to the eleventh grades in the Fresno schools is small. The average increase in score per year for art is about three points while for music it is less. This suggests that the linguistic or informational aspects of the art and music curricula are probably not emphasized in the current program. The items of the Inventories are not complex in the sense that they require the use of sophisticated cognitive abilities. They require only recognition; hence difficulty in passing items is a function of ignorance rather than intelligence. If the information were made available in the school program it is likely that students would score near the top of the Inventories quite early in the school program. This was not the case.

The historical aspects of art and music are areas that need special attention in view of the fact that performance in these areas was not as high as in others measured by the instruments.

The development of positive attitudes toward art and music is an ancillary but important consequence of effective art and music programs. It is reasonable to hope and expect that as students proceed through school and deepen their experiences for the arts, their affection for these areas will increase. Indeed, without such growth it is questionable whether active participation in these areas of human endeavour are likely to be sustained. Yet attitudes are, in general, difficult to modify. Few programs in the school's program outside, as well as inside, the arts attempt to consciously develop learning activities for attitude change. Most programs focus upon helping students acquire information and skills without attending directly to changing or developing positive attitudes. What we find in analyzing the

Fresno data is that attitudes toward art and music remain rather stable; the art attitude scores have a slight decrease from sixth to eleventh grades while the music attitude scores have a slight increase. These findings suggest that attention be given to the way in which students perceive themselves in the arts and the value they place upon them. It is also clear that the girls have more positive attitudes than boys toward the arts; a finding that is consistent with other findings secured through previous studies

When one compares the performance of Fresno students with a cross-section of students that elected art at the ninth through twelfth grade levels, one finds that the Fresno students received lower scores on the information and attitude scores. But in previous studies students enrolled in art classes were tested. Thus, the groups were not comparable. In any case, the major issue is not one of comparing Fresno students with students in other parts of the country. The educational problem is one of deciding whether the level of performance Fresno students have achieved is sufficiently high for the goals held for students by the district. If it is not, the task turns to developing programs that will reduce the distance between "is" and "ought", between the real and the ideal. It seems quite possible that if appropriate resources are provided, achievement in artistic learning can be increased considerably.

APPENDIX

People Interviewed in Fresno

Dorothy Abbate

David Bakegaard

Barbara Cott

Beatrice Fleming

Ralph Gomas

Wallace Hallberg

Robert Hill

Karney Hodge

Richard Hodge

Carl Kronberg

Barbara Lassig

Robert Miner

Bill Seaberg

Linda Sue Thomas

O. J. Woodward

INTERVIEW DATA

Assessment of Needs

Interview with
Mr. Karney Hodge, President, Board of Directors
Fresno Philharmonic
at Hodge & Sons Office, Fulton Mall and Merced

I. Background for need determination.

A. Adult (Community) Music Organizations

1. Fresno Philharmonic Orchestra

a. Conducted by Tom Griswold (implication that Mr. Griswold sometimes planned too difficult a season, or too difficult music --- the complaint very often heard regarding the leader of a successful growing musical organization.)

b. Orchestra members are paid -- not all are union members, but no difficulty created or anticipated by Mr. Hodge.

2. Community Chorus

Recently performed the Bach "B minor Mass" with the Philharmonic.

3. Opera group.

Directed by Orchestra conductor aspirant -- the only point of bad feeling among adult music groups. Philharmonic orchestra members will usually play in the opera orchestras. Situation is considered satisfactory, and benefit gained is valuable.

4. LightOpera Group (Community Theater)

Directed by Mr. Hodge's brother.

5. Dance Repertoire Group.

6. Fresno Music Club.

I. B. Means of transmission from schools to adult music groups.

1. Youth Symphony

a. Under the board of directors of the Fresno Philharmonic.

b. Mr. Hodge was of the opinion that there was no coordination between this group and the public schools or the public school music program, and felt there should be. In a later interview with Mr. Kromberg, music coordinator of the school system, it seems that there is a great deal of coordination going on --- possibly not brought to the attention of the Board of Directors, since it tends to be a more informal process.

(1) Many music teachers belong to and perform with the Fresno Philharmonic.

(2) In order to be a member of the Youth Symphony it is almost a requirement that the student participate in his school music program. The administrators of the orchestra seem to be in close communication on this matter with the music teachers.

2. String Training Program

a. Administered by the Board of Directors of the Fresno Philharmonic.

b. 20 - 25 outstanding string players are selected and given free private stringed instrument lessons by members of the Fresno Philharmonic Orchestra. These students usually play in the Youth Symphony. Mr. Halge felt that this program, also, was not coordinated with the public school program.

3. Music Camp in the Sierras

a. A two week music camp in the Sierras, currently in its second year.

b. Sponsored by the Women's Symphony League, scholarships are available for this camp. (a summer camp)

4. Community Youth Concert Series

Seen as an excellent program. Mr. Hodge felt that it was possible that a large number of students would be left out as a result of an entry fee.

Mr. Karney Hodge - Interview [continued)

II. Needs

A. More students in the schools need more exposure to music. (Mr. Hodge feels that the present grade and amount of exposure of school students is minimal.) There appears to be a great deal more going on than he is aware of, but this need was expressed by all persons interviewed in one form or another.

B. More Community Support (particularly from Businesses) for the Creative Arts.

1. Mr. Hodge estimates that 1% - 2% of the total philanthropic giving of the business community goes to the creative arts, and that it should be much higher.

2. Mr. Hodge suggests that there are two ways to carry out a program to increase this spending:

a. Individuals could go to various businesses and ask for donations.

b. There is a national organization known as the "Business Committee for the Arts" (Rockefeller) that produces programs like the "Bell Telephone Hour". The primary impetus of this committee has the effect of getting the main office of a national corporation to produce or to give funds to creative arts programs, usually for purposes of public relations. Usually the communities to benefit most from these programs are the cities where the national office is located. The amount of money or the percentage of profits that a local company may give away for locally determined philanthropic purposes tends to be very small. Policy dictated by the National office, however, can free a vast amount of additional funds. It is through this means that large quantities of money are available for the Heart Fund, Cancer Drive, etc. Mr. Hodge feels that the Business Committee for the Arts has sufficient influence over the member companies ; that should this committee suggest that national offices induce the local companies to give to the creative arts programs in their local communities that the effect would be that local companies would begin looking for creative arts programs to give large sums of money to -- and on a regular basis.

June 10, 1968
Ellis R. French

Interview with

Mr. Carl Kronberg, Music Coordinator
Fresno City Schools

I. Background for need determination.

A. Elementary Schools

1. Vocal Program

a. There are eight (8) elementary school "Music Appreciation and Singing" teachers. These teachers visit five classrooms each half-day. This is so worked out that it takes each teacher about eight days to visit all the classrooms for which the music teacher is responsible. Each teacher continues this cycle until each elementary classroom has been visited four times, and then changes to another set of elementary schools. On the average, each classroom receives about two of these four-visit sets in any given school year.

b. There is sufficient flexibility in this program scheduling that less time can be spent in specific classrooms if the classroom teacher is capable of teaching her own music, and more time given to classrooms where the teacher is very uncertain about teaching her own music. In this particular district, it turns out that far many more of the K - 3 classroom teachers are capable of teaching their own music. This fact is further substantiated in a later interview with the Music Education professor at Fresno State College, where a very high percentage of K - 3 classroom teachers attend Summer music workshops and training programs at the college. This means, then, that these specialists would tend to spend more of their time in the grades 4 - 6 classrooms.

c. Glee clubs are taught before school by qualified classroom teachers. Members of these glee clubs participate in two yearly district-wide music festivals. Both of these procedures are selective -- no entire classroom sings in any one glee club, and only selected singers from each of the glee clubs participate in the district festivals.

d. The objectives for the elementary school program are in the following order of importance: (stated objectives)

(1) Music Appreciation, and Singing

(2) Music Fundamentals.

2. Instrumental Music Program

a. Instrument lessons are taught beginning in the fourth grade by a series of full and part time music teachers by drawing students from classes on a regular basis. These lessons include group orchestra experiences as students become capable of participating.

b. Selected members of these orchestras participate in the district-wide festivals mentioned above.

3. Eighteen school orchestra concerts per year are sponsored by the National Musicians' Union through the "Recording Trust Fund" [this process is well known nationally, and most school systems use these advantages] . As many musical concerts are provided by the Women's Symphony League, in addition.

4. The emphasis in the elementary schools is on learning "songs," usually from the state-adopted textbooks. The Kodaly method (a sight-reading music method) is being attempted in most of the district, although admittedly it is very often slighted due to limitations on time.

5. It is admitted that quite generally, the music lessons given by the music specialists are the only musical contact many of the students have, that the classroom teachers generally do not follow up the instruction given by the specialist (which is necessary for the Kodaly method).

B. Junior High Schools -- Senior High Schools

1. There is one Instrumental and one Choral music teacher assigned to each junior and senior high school. In some cases, these two positions may be filled by a single person, and in many cases, one of these individuals teaches

B. Junior and Senior High Schools

1. (cont.) half-time in the junior high school and the other half time in the elementary schools.

2. Generally, except for required General Music in junior high school, enrollment is the basis for class offerings, and the programs offered are essentially a continuation of the earlier programs.

II. Needs

A. Music Rooms or Music Bungalows in elementary grades.

Music lessons are held in any convenient available spaces (cafetorium stage, etc.), and are often subject to interruption.

B. More staff.

C. More time for music instruction.

III. My comments.

A. Compared with most school music programs I have seen or heard about or read about, this program is quite good. Many districts don't have anyone at all enter the elementary classroom to give music instruction. Most districts start an instrumental music program (by drawing students out of class) starting in the fourth or fifth grade. The only deficiency I see here, compared to comparable programs, is the lack of follow-up music instruction by the classroom teacher. The usual approach is to use the music specialist as a resource person upon whom the classroom teacher can utilize to help teach music. Normally, when the specialist enters a classroom, he may first teach the lesson with the classroom teacher observing, later with the classroom teacher teaching and the specialist observing and offering suggestions -- and generally using some procedure to determine that the teaching continues when the specialist is not present. There is a certain amount of feeling in the field that music shouldn't be taught by anyone but a music specialist for fear that students may be

III. My Comments (continued)

A. (cont.) taught wrong, and secondly to try to convince school administrations that they should not rely on the classroom teacher resource when trying to economize. I tend to disagree with this whole approach. Any attempt to avoid using the classroom teacher is an attempt to become selective, which I believe is no longer educational, particularly at the elementary level.

B. I believe that the emphasis is wrong as stated in the objectives, and the structure of the program in the wrong direction. By applying the studies of Conservation, Learning Readiness, etc., of Bruner and Piaget to music, it can be determined that the optimum time to learn music fundamentals is in the first and second grade. Having learned the fundamentals of music before the fourth grade (which happens fortunately very often by parents giving private piano lessons at about this time) the students are more likely to be able to continue and thereby appreciate music later. It seems that an attempt at teaching for catharsis is primary in the music appreciation approach, which may indeed be very important, but at the same time self-defeating. If the student does not have the foundation for understanding music, he will be less able to appreciate it, and its cathartic value even less. Catharsis should probably be seen as a concomitant value to a music education program, a very important benefit, but not a primary objective.

The Kodaly method was designed to be used by the classroom teacher. Its primary flaw is that it requires a creative teacher, or at least some creative ideas to be used in presenting the material. It can be very effective in as little as 5 - 10 minutes a day, and for as little as three days a week. To use this method as a daily routine early in the day, with help from a specialist as needed, and with song books used on a time available basis in grades K-3 would produce entire classrooms of students capable of sight reading part music at the end of this period.

June 10, 1968
Ellis R. French

Interview with

Mrs. Linda Sue Thomas, Fresno Music Club -- Former President

Mrs. Beatrice Fleming, Fresno Music Club -- President

I. Background for need determination.

A. Both women are mothers of school children currently in the Fresno School system. Both women are performing members of the Fresno Philharmonic Orchestra.

B. The Fresno Music Club is composed (of women) who are professionally involved in music in Fresno. The club has been active and successful for over three decades. The primary responsibilities of the club are:

1. The Artist Series -- a series of musical programs each year for which outstanding musical artists perform in Fresno.

2. Communication among musical groups in Fresno. This is an informal function carried out very effectively. This includes bird-dogging personality conflicts, resolution of scheduling conflicts between organizations, publicity, and general communication between the musical groups and the community at large.

C. Both women feel that the music program has been cut back continuously for the past six years. This has resulted in a more selective program which has produced a higher quality of training for those in the program, but an increasing lack in general music training for every child.

II. Needs.

A. Full-time supervisor of music in the public school system. (In a later interview with Mr. Robert Miner, Assistant Superintendent Secondary Education, Fresno City Schools, we learned that Mr. Kronberg will be a full-time music supervisor beginning in September, 1968.)

B. Need for equal recognition for music in the public schools.

1. In terms of the general educational program.

2. In terms of financial support.

3. In the yearbook and other publicational material (for example, the sports get undue recognition relative to the music program).

Interview with
Mrs. Thomas and Mrs. Fleming (continued)

II. C. Need a general music program designed to reach every public school child effectively. Suggestions were:

1. To rotate classes in the primary grades so that the classroom teachers who teach music effectively will teach music to those classrooms where the teacher is not confident, in return for that teacher teaching a reciprocally weak subject during the exchange.

2. Make more use of A.V. Aids in the music classroom.

D. Communication of the school music program with the community.

1. Permit parents (and community) to become more involved with the preparation procedures for concerts, including material to assist the students with the preparation for the concerts. [That might involve suggestions of ideas, such as when might it be advisable to begin private lessons, timing and type of instruments to be purchased, and financial needs of specific programs that are difficult to meet with the school budget.]

2. Utilization of qualified parents into the music instructional program. Apparently there are many persons (adults) that are well trained musicians (housewives) who would be willing to donate their time to assist in the musical instruction program in the public schools. These persons may or may not be credentialed, and probably generally are not, but could be screened and provide possibly double the effective musical instruction staff in the system.

E. Repair of instruments in the schools. Suggest that some system be incorporated whereby the parents of children who use school musical instruments be made responsible for all the necessary repairs of such instruments, saving a major budgetary cost to the school system.

June 10, 1968
Ellis R. French

interview with

Mr. Robert Miner, Assistant Superintendent Secondary Education
Fresno City Schools.

I. Background for need determination.

A. Will be Assistant Superintendent of Instruction with two persons as his assistants, one for Elementary Education and one for Secondary Education, beginning in September 1968.

B. Seems to have a primary interest in Theater Arts or Drama, having a bias toward the values gained from this type of activity [i.e., public speaking skill, and a physical image of confidence type skills.]

II. Needs

A. More participation in the Cultural Arts. (States that the primary objectives of the cultural arts should be participation and appreciation.)

B. Resource Centers

1. They have found through experimenting with modular scheduling that far more students enroll in the cultural arts in schools with such scheduling.

2. The overcrowding of one high school where modular scheduling has been in effect [1800 students in a school built for 1400] has made it impossible to provide adequate "resource Centers" [centers where the students spend their unscheduled time in productive study or research] to continue the modular schedule. The assumption made by Mr. Miner, then, was that modular scheduling was the best answer for providing cultural arts experiences for the largest percentage of students in the secondary schools - a prime objective. Should some provision be made for students' unscheduled time (i.e., resource centers), modular scheduling could be easily instituted in all the secondary schools of the district. The need, as expressed by Mr. Miner, seems to be, then, A CONSTRUCTIVE CUSTODIAL CARE OF SECONDARY SCHOOL STUDENTS DURING UNSCHEDULED TIME.

Note: In a later interview with Dr. Bakegaard (see report), solving that need is too simplified an answer to the problem and may not necessarily create the desired result (modular schedule).

June 10, 1968
Ellis R. French

FRESNO CITY SCHOOL DISTRICT

Suggestions for Improving the Music Education Program

1. The High School and Junior High School Music Program is one of the finest I have ever seen. Opportunities are provided for every interested student to progress as far and as fast as he can, and many opportunities are available to provide financial assistance to students who have talent but are short of funds. The opportunities for transmission from high school to the adult musical community are characterized by granting early contact with the adult groups while still in high school, and opportunity for direct movement into adult groups upon graduation -- whether attending college at the same time or not. The directions that are being pursued can only continue to produce good results, and only need more of the same which it seems likely will accrue.

2. The elementary level is the place where significant improvement can be made in terms of involving more students with quality education. Comments here are based upon presently existing situations that can be used as assets for improvement.

a. The primary teachers, in this school system, appear to be well-qualified and interested in promoting the music program. To take the teaching of music from these persons would be a serious mistake for the simple reason that to employ enough music specialists to give the music training that these teachers are potentially capable of giving would be impossible -- or at least impractical -- and probably not desirable.

(1) The present practice of having district-wide music festivals gives a focus to the elementary program and should be encouraged. Some way should be found to make it non-restrictive. This is one of the two places where most of the potential music students are lost.

(2) The present practice of providing and encouraging participation in summer and teacher enrichment workshops in Music is excellent.

(3) There needs to be some type of guidance for the teaching of music notation in the primary grades:

Suggestions for Improvement (continued)

Elementary Level

(3) [Guidance Needed]

(a) Specialists should be provided to plan the sequence and timing of such a curriculum, and to show the teachers how to follow it.

(b) Primary teachers who are fearful of providing this training should trade classes with a teacher who is interested for this instruction.

(c) Music should be provided for the elementary school children to read.

(d) Music instruction in the primary grades should also include some kind of pre-instrumental study like the "Flutophone" using music.

b. The Intermediate teachers, in this school system, should be encouraged to teach their own music --- music specialists should not do it for them. This is a waste of valuable specialist skill, and a waste of the teacher's time. Classroom teachers who do not wish to give this instruction should trade classes with teachers who are willing.

(1) . All students should have the opportunity to experiment with all the musical instruments (preferably in grade three). Students should not be weeded out by any means other than actually playing a musical instrument. If he is at first not successful, he should be given a later opportunity to try again [the second place where many potential music students are lost].

June 1968

Ellis R. French

REPORT ON FRESNO INTERVIEWS

Decker Walker

I interviewed (a) Robert Hill, principal of an elementary school.

(b) Ralph Gromas (with Dr. Eisner)

(c) Richard Hodge, director of Fresno Community Theater.

(d) Mr. Miner, Assistant Superintendent for Secondary Schools (with Dr. Eisner and Ellis French)

(e) Mr. Woodward, "Interested Citizen" (with Dr. Eisner).

It seemed to me that the first two interviews were much more revealing and valid indicators of the state of affairs in Fresno schools than were the last three, probably because the first two sets of people interviewed were closer to students and schooling than the last three. Here are the impressions I came away with.

1. The public school people were unanimous in their opinion that too little expert instruction in the arts was available for Fresno students. They felt this need especially in the elementary schools and for the general student in secondary school. Programs in the secondary school for the talented seemed at least adequate to the people I interviewed.

2. All seemed to feel that the arts were neglected in comparison with science, social studies, and other "academic subjects" in both elementary and secondary schools.

3. There was some concern over the coordination and sequencing of art instruction in the secondary schools. Mr. Gomas felt that when the teacher was strong, the school's program was strong but when the teacher was weak the entire program fell apart.

4. The school people felt a need for systematic evaluation of students' progress in the arts.

5. Mr. Hill expressed concern that the Art Center was of little value to the poor of Fresno because extracurricular instruction in art there costs $15 per summer and because transportation from the West Side was cumbersome and expensive. In general it seemed to me that little thought was given to ways in which the community's facilities (Art Center, Theater, Symphony, etc.) could be made available to Fresno's poor, suggesting that the students from poor families receive, overall, less and less effective exposure to the arts in Fresno.

6. Mr. Hodge claimed that the schools did not make good enough use of facilities for the arts in the community. He suggested that a special coordinator to facilitate performances in schools by community art groups would help.

7. The public school people felt a lack of leadership for teachers. There simply are not enough supervisory and coordinating personnel.

Mr. Hill believed that no one action would alleviate the difficulties of the arts in the elementary school. A definite planned program was needed, he felt, to guide teachers' work and to make the work cumulative. But he believed that a planned program could not be sustained unless there were also:

(a) a systematic evaluation program -- district wide,

(b) an in-service training program of some kind to educate teachers in the arts or specialist teachers,

(c) a textbook, guide or program of some kind to help the teacher in planning and sequencing day-to-day activities.

TABLE 1

Eisner Art Information Scores
by Sex and Total Population

		N	$\bar{M}$	SD	Rel
Female	1 *		6.32	3.48	.82
	2		6.65	3.46	.74
	3		4.46	2.33	.55
	4		4.31	2.66	.56
	T	381	21.75	10.23	.92
Male	1		5.50	3.24	.72
	2		5.83	3.32	.74
	3		4.19	2.27	.53
	4		3.74	2.48	.53
	T	419	19.26	9.35	.88
Total	1		5.89	3.37	.77
	2		6.22	3.41	.75
	3		4.32	2.30	.54
	4		4.01	2.58	.55
	T	800	20.44	9.83	.90

(No significant difference between males and females on Information Inventory.)

* Each test had four subtests.

TABLE II

Eisner Art Attitude Scores
by Sex and Total Population

		N	$\bar{M}$	SD	Rel.
Female	1		49.65	9.92	.88
	2		38.37	11.13	.89
	3		47.16	10.43	.77
	4		49.72	8.03	.74
	T	381	184.90	30.27	.91
Male	1		45.84	10.16	.83
	2		36.10	11.41	.89
	3		47.12	10.00	.72
	4		46.12	7.85	.63
	T	419	175.19	28.51	.90
Total	1		47.65	10.08	.85
	2		37.18	11.25	.89
	3		47.14	10.06	.74
	4		47.84	7.95	.68
	T	800	179.81	29.05	.90

(Significant difference between boys and girls
on Attitude Inventory. $p < .05$)

TABLE III

Eisner Art Information Scores

By Grade

and Total Population

		N	M	SD	Rel.
Grade 6	1		3.86	2.26	.56
	2		4.44	2.22	.49
	3		3.37	1.74	.21
	4		2.67	1.47	-.03
	T	350	14.34	4.97	.65
Grade 9	1		6.82	3.16	.74
	2		7.00	3.35	.70
	3		4.70	2.23	.50
	4		4.57	2.47	.49
	T	320	23.08	9.12	.88
Grade 11	1		9.07	3.06	.65
	2		9.12	3.60	.79
	3		5.94	2.68	.65
	4		6.26	3.13	.67
	T	130	30.38	10.83	.91

(Significant differences between grades on Information Inventory.)

TABLE IV

Eisner Art Attitude Scores

By Grade

and Total Population

		N	$\bar{M}$	SD	Rel.
Grade 6	1		49.94	10.04	.83
	2		38.95	11.47	.88
	3		48.29	9.54	.68
	4		45.80	7.26	.50
	T	350	182.98	27.14	.87
Grade 9	1		45.47	10.17	.87
	2		36.21	11.28	.89
	3		47.00	10.76	.81
	4		48.90	8.11	.75
	T	320	177.58	31.92	.93
Grade 11	1		46.88	10.43	.90
	2		34.83	10.84	.90
	3		44.38	10.80	.79
	4		50.69	10.07	.88
	T	130	176.78	34.07	.95

(No significant differences between grades on Attitude Inventory.)

TABLE V

Scores on Eisner Art Information and Art Attitude Inventories

by Sex and Grade

		Information			Attitude		
	N	$\bar{M}$	SD	Rel.	$\bar{M}$	SD	Rel.
Males							
Grade 6	194	14.35	5.08	.64	179.53	28.63	.88
Grade 9	170	21.18	8.43	.85	171.75	30.05	.93
Grade 11	55	30.65	12.44	.93	170.51	39.05	.95
Females							
Grade 6	156	14.33	4.98	.68	187.26	28.70	.89
rade 9	150	25.24	9.61	.90	184.19	35.90	.94
Grade 11	75	30.19	10.19	.91	181.39	35.71	.96

(Significant differences between boys and girls in grades 9 and 11 but not grade 6 on Art Information.)

(Significant differences between boys and girls on Attitude Inventory at all grades.)

TABLE VI

Relationship Between % Non-white Students
and Performance on Art & Music Inventories

School	$\bar{M}$ Art	$\bar{M}$ Music	% - Non-white	Correlation
Roosevelt	39	24	35	p = -1.00 Art
Fresno	28	18	24	p = -1.00 Music
Hoover	25	15	7	(significant p < .05)
Kings Canyon	21	15	10	
Tenaya	32	16	11	p = -.54 Art
Hamilton	25	18	14	p = -.43 Music
Fort Miller	19	17	17	(not significant)
Cooper	21	17	33	
Washington	23	14	57	
Irwin	16	14	100	
Wolters	19	16	4	
Holland	14	13	12	
Turner	15	14	16	p = -.73 Art
Rowell	13	13	39	p = -.73 Music
Lane	13	13	48	(significant p < .05)
Aynesworth	12	13	66	
Teilman	12	12	81	
Carver	13	12	100	
Franklin	11	13	100	

TABLE VII

Eisner Music Information Scores
by Sex and Total Population

		N	$\bar{M}$	SD	Rel.
Female	1		5.30	2.22	.50
	2		3.79	1.93	.37
	3		3.79	2.13	.40
	4		2.89	1.62	.21
	T	394	15.76	5.59	.65
Male	1		4.97	2.30	.50
	2		3.66	1.79	.40
	3		3.65	1.92	.29
	4		2.97	1.61	.02
	T	416	15.25	5.13	.63
Total	1		5.13	2.26	.50
	2		3.72	1.86	.37
	3		3.72	2.02	.35
	4		2.93	1.61	.11
	T	810	15.50	5.33	.64

(No significant difference between males and females.)

TABLE VIII

Eisner Music Attitude Scores
by Sex and Total Population

		N	$\bar{M}$	SD	Rel.
Female	1		49.78	9.26	.82
	2		40.47	10.98	.80
	3		46.24	9.99	.74
	4		48.47	7.83	.71
	T	394	184.98	29.58	.89
Male	1		48.20	9.48	.80
	2		39.23	11.58	.84
	3		46.27	9.49	.68
	4		46.75	7.56	.63
	T	416	180.45	28.48	.88
Total	1		48.97	9.24	.80
	2		39.84	11.21	.81
	3		46.26	9.59	.70
	4		47.59	7.55	.66
	T	810	182.65	28.37	.88

(Females scores significantly higher.)

TABLE IX

Eisner Music Information Scores

by Grade and Total Population

		N	$\bar{M}$	SD	Rel.
Grade 6	1		4.42	2.06	.41
	2		3.22	1.65	.18
	3		3.09	1.55	-.06
	4		2.70	1.52	.06
	T	388	13.43	3.99	.32
Grade 9	1		5.39	2.11	.40
	2		3.98	1.67	.25
	3		3.86	1.93	.29
	4		2.90	1.57	.00
	T	299	16.13	4.76	.55
Grade 11	1		6.73	2.40	.58
	2		4.67	2.41	.64
	3		5.37	2.57	.55
	4		3.72	1.82	.28
	T	123	20.49	6.93	.82

(Significant difference between grades $p < .05$)

TABLE X

Eisner Music Attitude Scores
by Grade and Total Population

		N	$\bar{M}$	SD	Rel.
Grade 6	1		49.27	9.27	.78
	2		40.95	10.82	.80
	3		46.54	9.24	.68
	4		45.63	7.09	.57
	T	388	182.39	26.90	.86
Grade 9	1		48.03	9.35	.82
	2		37.99	11.16	.82
	3		45.68	10.26	.74
	4		48.50	7.36	.64
	T	299	180.19	30.07 -	.89
Grade 11	1		50.30	10.78	.87
	2		40.82	13.08	.87
	3		46.76	10.78	.75
	4		51.59	9.80	.87
	T	123	189.46	36.52	.94

(No significant differences between grades.)

TABLE XI

Scores on Eisner Music Information & Music Attitude Inventories

by Sex and Grade

		Information			Attitude		
	N	$\bar{M}$	SD	Rel.	$\bar{M}$	SD	Rel.
Males							
Grade 6	209	13.60	4.18	.40	180.59	28.06	.88
Grade 9	154	15.77	4.67	.60	179.34	31.69	.90
Grade 11	53	20.23	7.11	.84	183.13	40.31	.95
Females							
Grade 6	179	13.23	3.90	.26	184.49	28.85	.88
Grade 9	145	16.52	5.02	.55	181.10	32.06	.91
Grade 11	70	20.69	7.27	.83	194.26	39.91	.95

TABLE XII

Mean School Scores on Music Information and Music Attitude Inventories

		Music Information			Music Attitude		
	N	$\bar{M}$	SD	Rel.	$\bar{M}$	SD	Rel.
Roosevelt	44	24.59	9.61	.88	180.23	40.69	.96
Hoover	41	39.41	10.59	.93	174.83	40.49	.97
Fresno	45	27.82	9.00	.86	175.20	41.19	.95
Tenaya	50	31.96	11.35	.94	181.88	41.76	.95
Kings Canyon	75	21.35	7.72	.82	175.16	38.60	.95
Hamilton	40	18.45	6.50	.71	168.27	39.64	.96
Fort Miller	57	25.37	8.28	.87	185.28	39.72	.97
Cooper	35	21.11	8.48	.88	175.17	39.00	.92
Washington	39	22.79	8.83	.89	177.56	42.53	.97
Irwin	23	15.87	7.50	.81	176.87	42.23	.97
Rowell	21	12.86	5.61	.59	187.00	48.83	.97
Turner	55	15.18	5.26	.66	187.44	37.55	.95
Holland	50	14.20	4.94	.67	183.58	36.16	.94
Wolters	63	18.86	5.76	.73	180.37	35.98	.92
Lane	48	12.85	4.32	.58	174.92	37.20	.92
Franklin	17	10.71	3.94	.35	175.35	45.00	.95
Carver	35	13.14	4.17	.53	189.86	39.41	.93
Tielman	23	12.17	4.23	.59	188.87	47.32	.95
Aynesworth	39	12.51	4.19	.62	181.46	36.20	.93

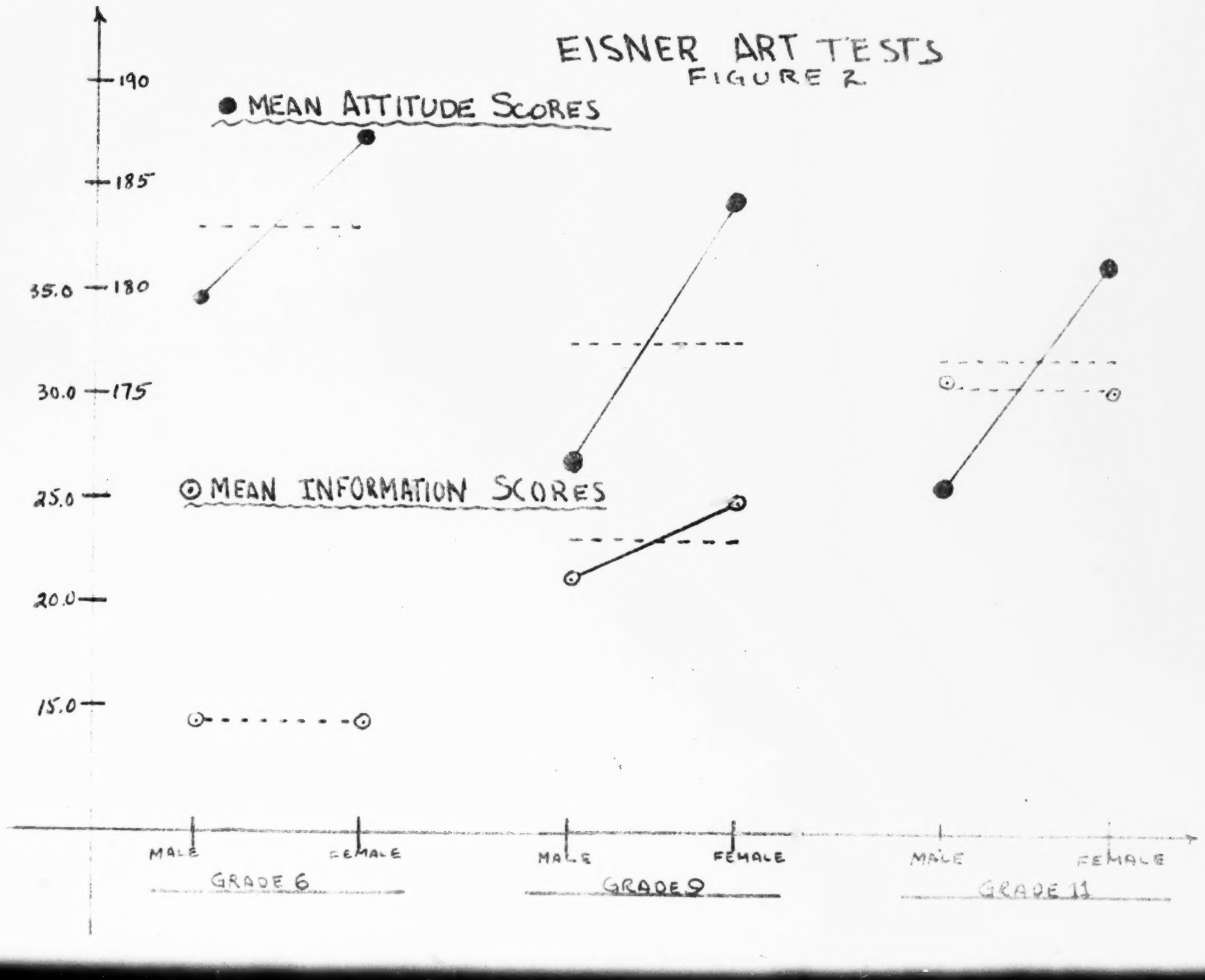
TABLE XIII

Mean School Scores on Eisner Art Information and Attitude Inventories

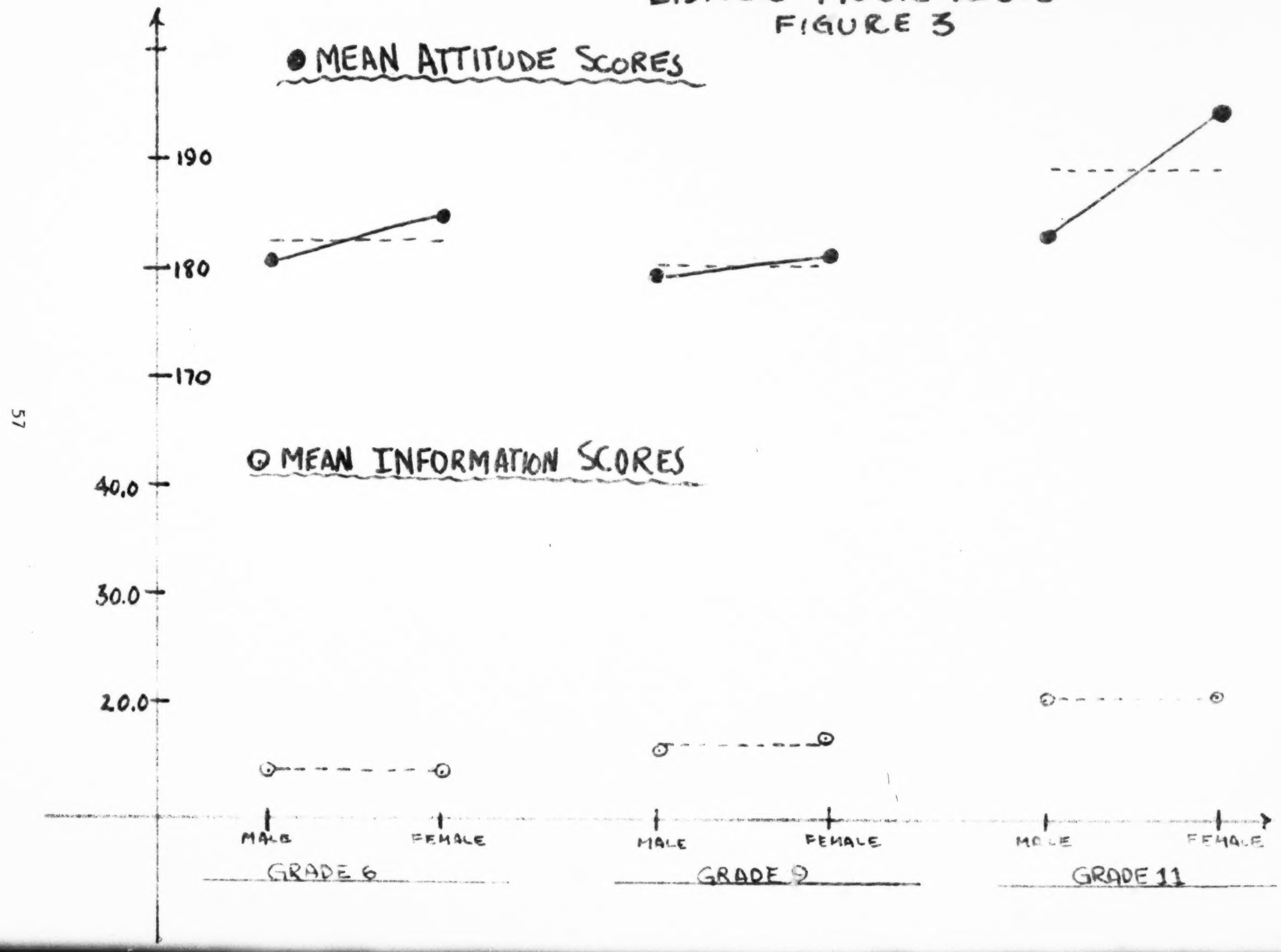
	Art Information				Art Attitude		
	N	$\bar{M}$	SD	Rel.	$\bar{M}$	SD	Rel.
Roosevelt	18	15.44	6.30	.76	188.89	53.94	.96
Hoover	60	23.58	7.70	.84	196.48	43.05	.96
Fresno	45	18.38	5.15	.70	180.33	39.35	.94
Tenaya	39	16.62	5.59	.77	177.44	39.44	.94
Kings Canyon	58	15.40	4.17	.23	176.62	35.74	.91
Hamilton	40	16.77	6.21	.79	185.20	41.14	.94
Fort Miller	56	18.29	5.58	.71	185.89	38.58	.94
Cooper	34	17.32	5.34	.65	181.41	43.26	.95
Washington	41	13.83	4.14	.38	178.41	42.29	.96
Irwin	31	13.94	4.27	.40	174.58	38.97	.92
Rowell	21	12.81	4.61	.72	187.00	48.56	.97
Turner	53	13.72	4.37	.44	187.47	40.94	.96
Holland	86	13.22	4.04	.44	179.63	30.82	.87
Wolters	65	16.00	4.63	.33	178.74	38.75	.94
Lane	50	12.66	3.86	.13	179.20	35.41	.91
Franklin	35	12.60	4.20	.34	185.86	37.44	.94
Carver	17	11.76	4.55	.50	178.18	46.34	.97
Tellman	22	11.55	4.79	.57	179.27	42.50	.91
Aynesworth	39	13.05	3.88	.42	189.74	35.58	.91

EISNER ART TESTS

FIGURE 2.



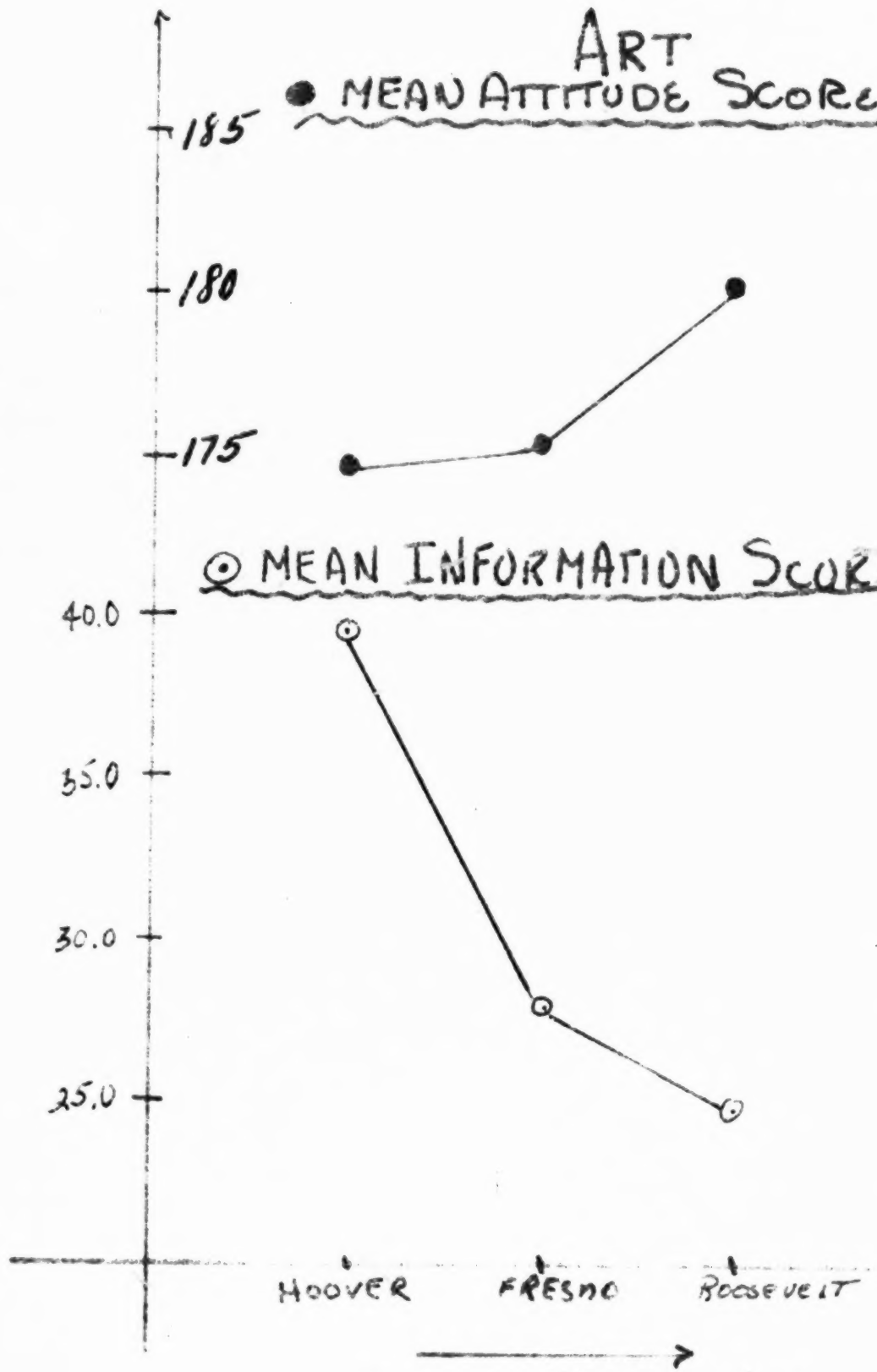
EISNER MUSIC TESTS
FIGURE 3



ART

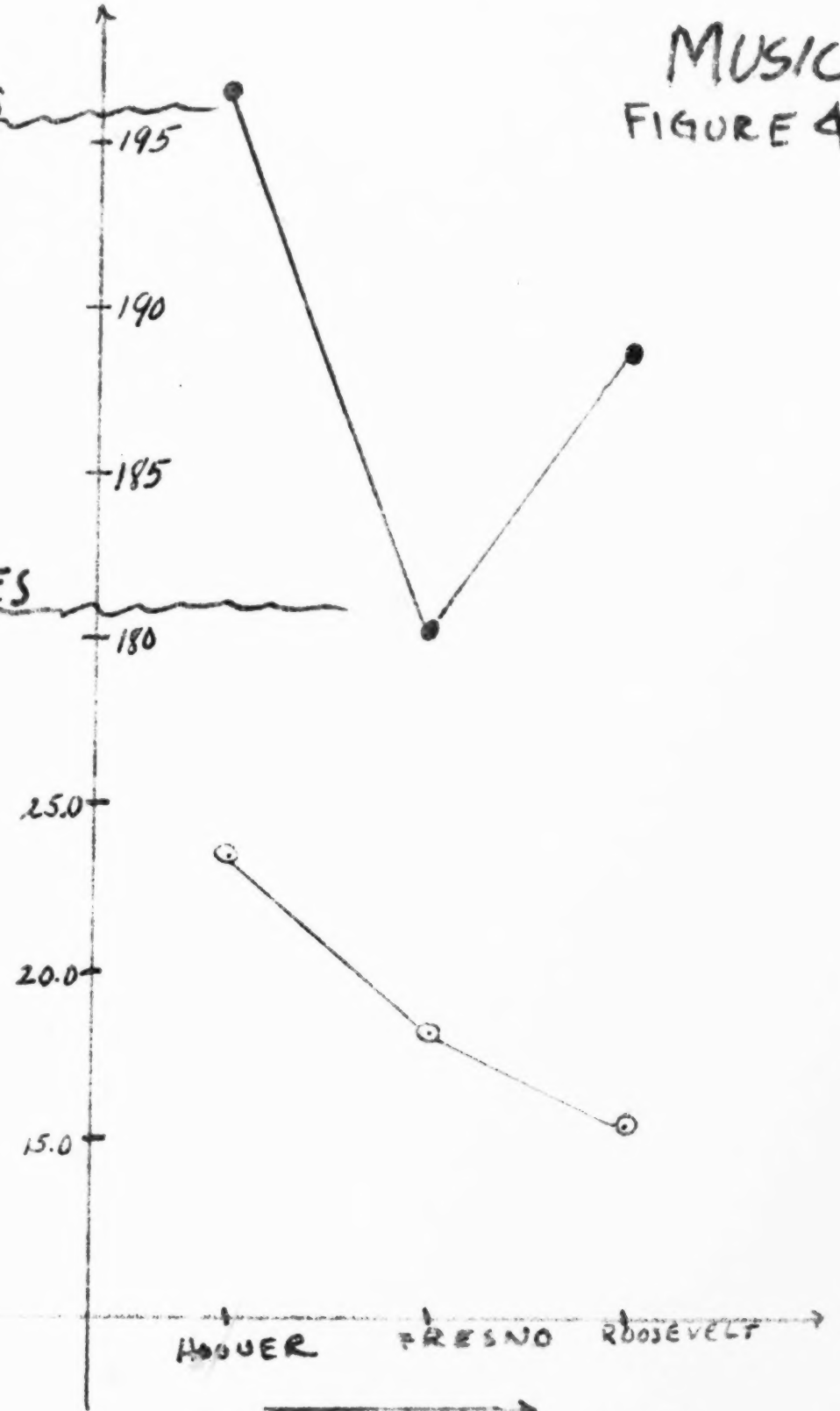
MEAN ATTITUDE SCORES

MEAN INFORMATION SCORES

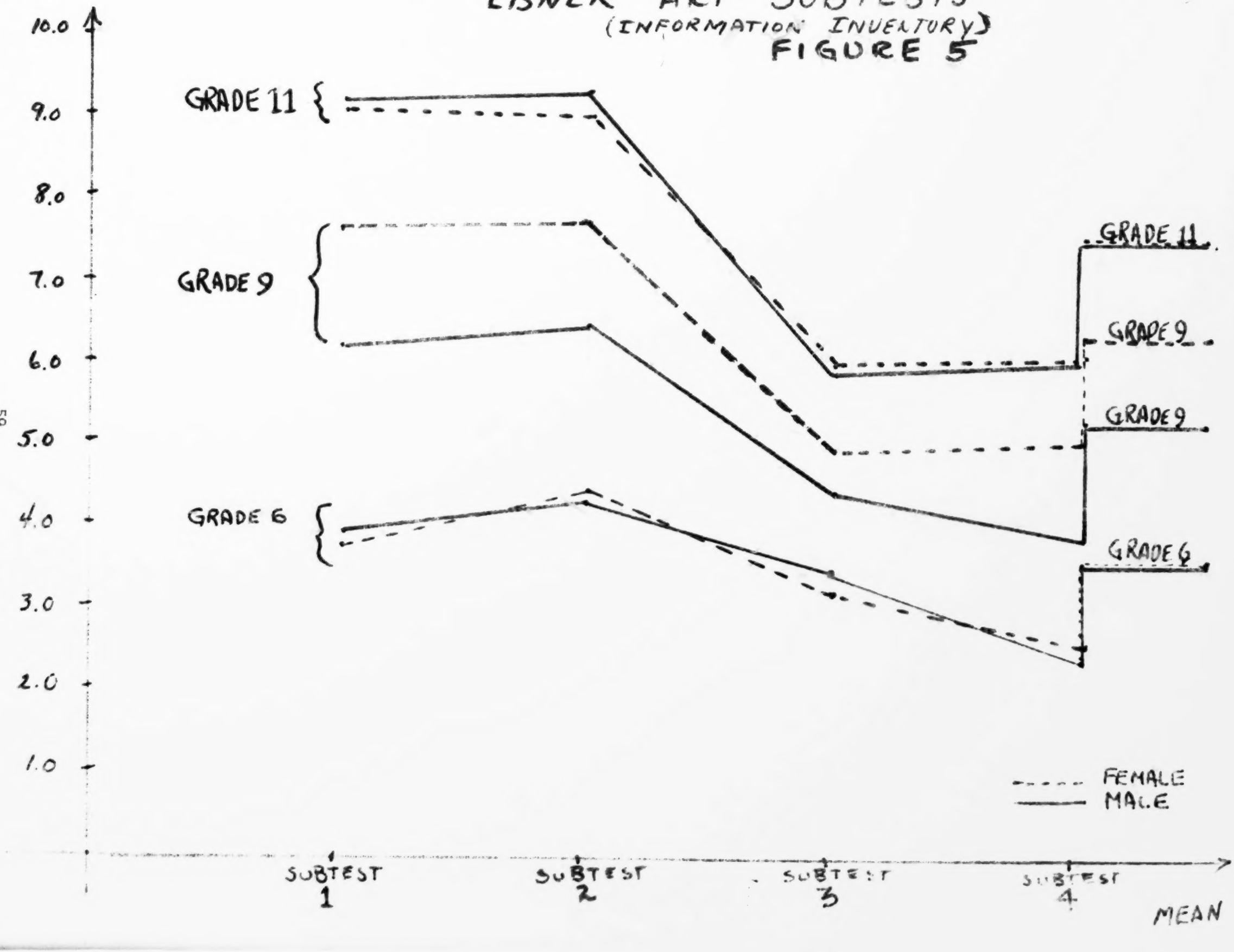


MUSIC

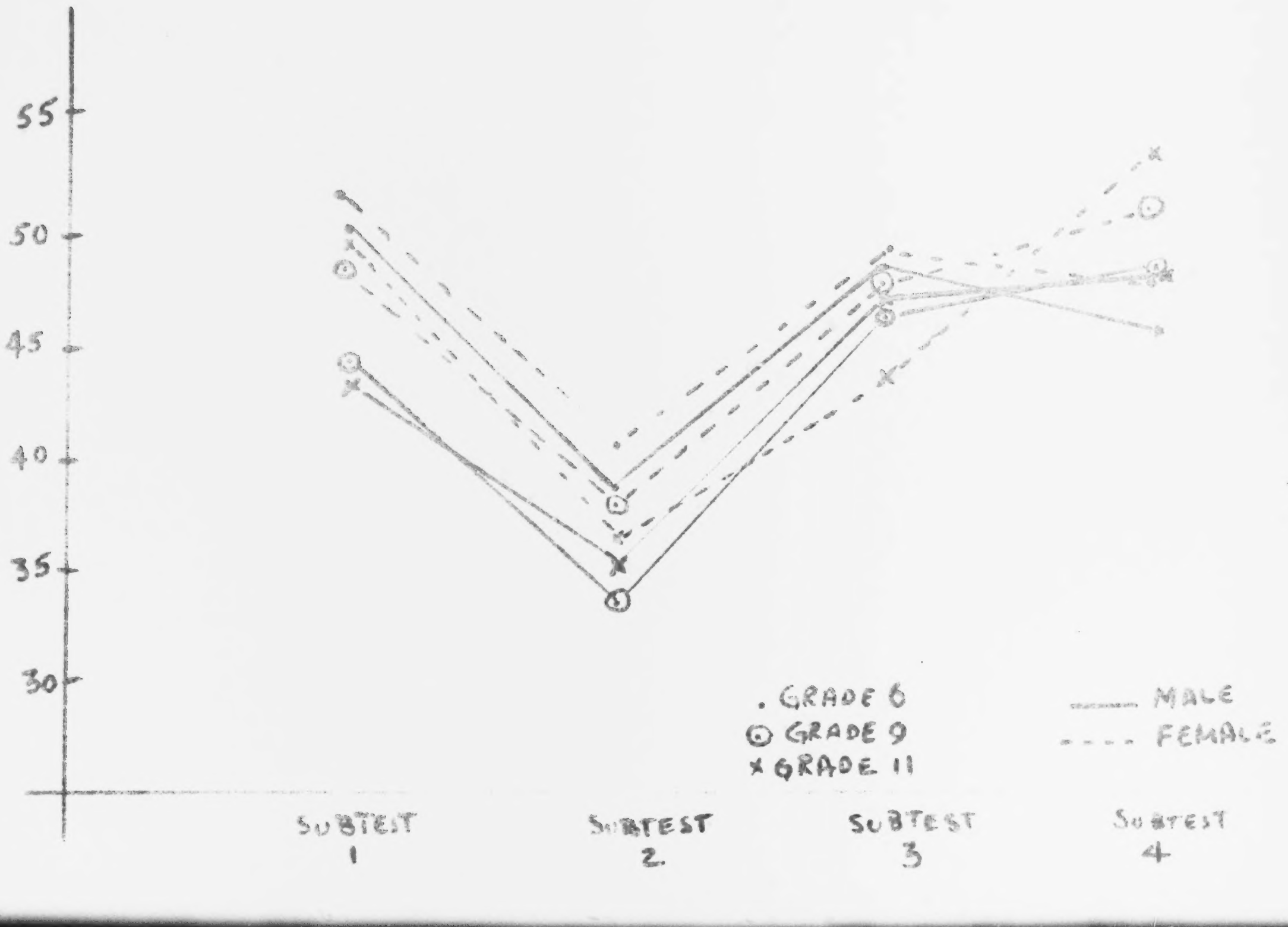
FIGURE 4



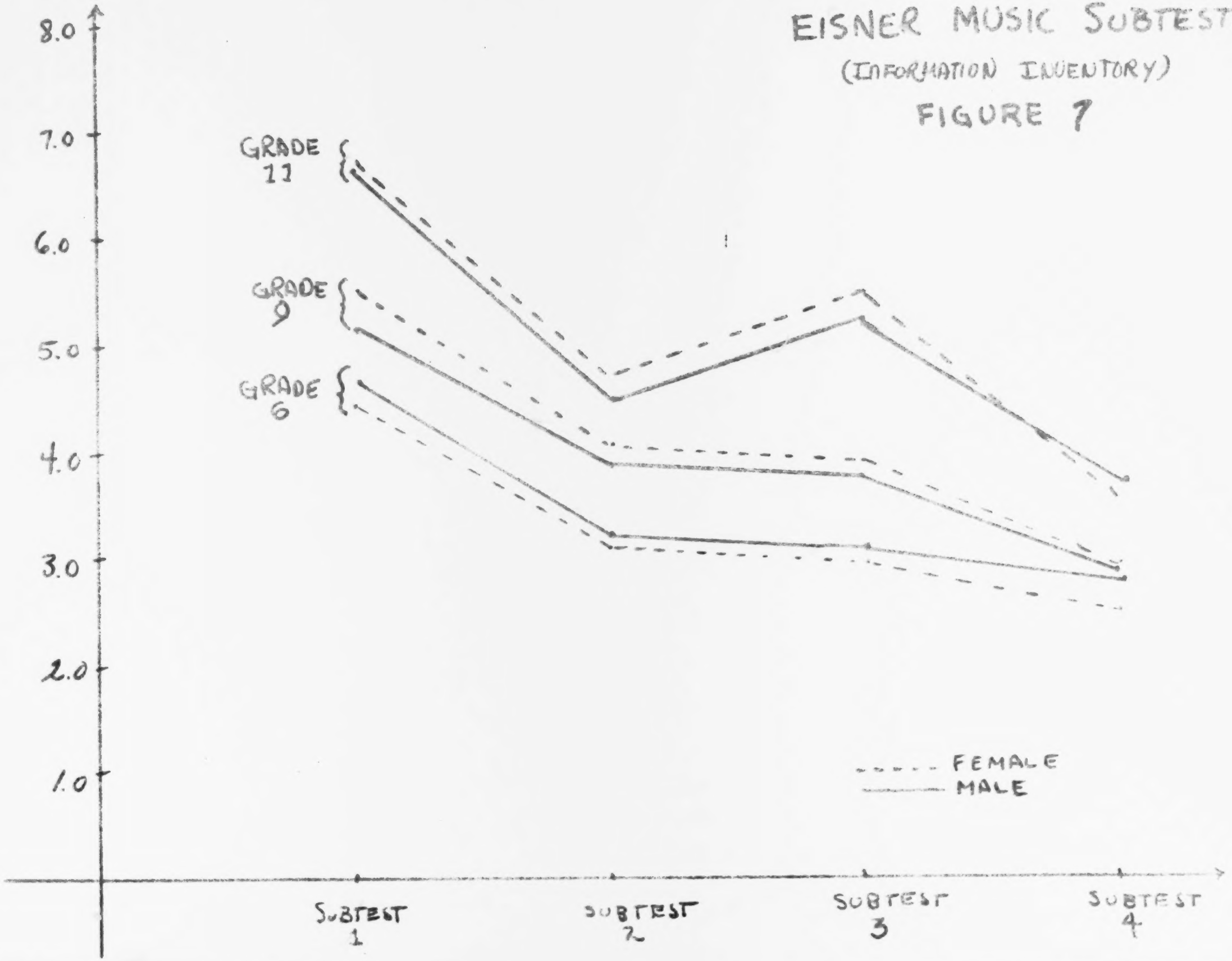
EISNER ART SUBTESTS
(INFORMATION INVENTORY)
FIGURE 5



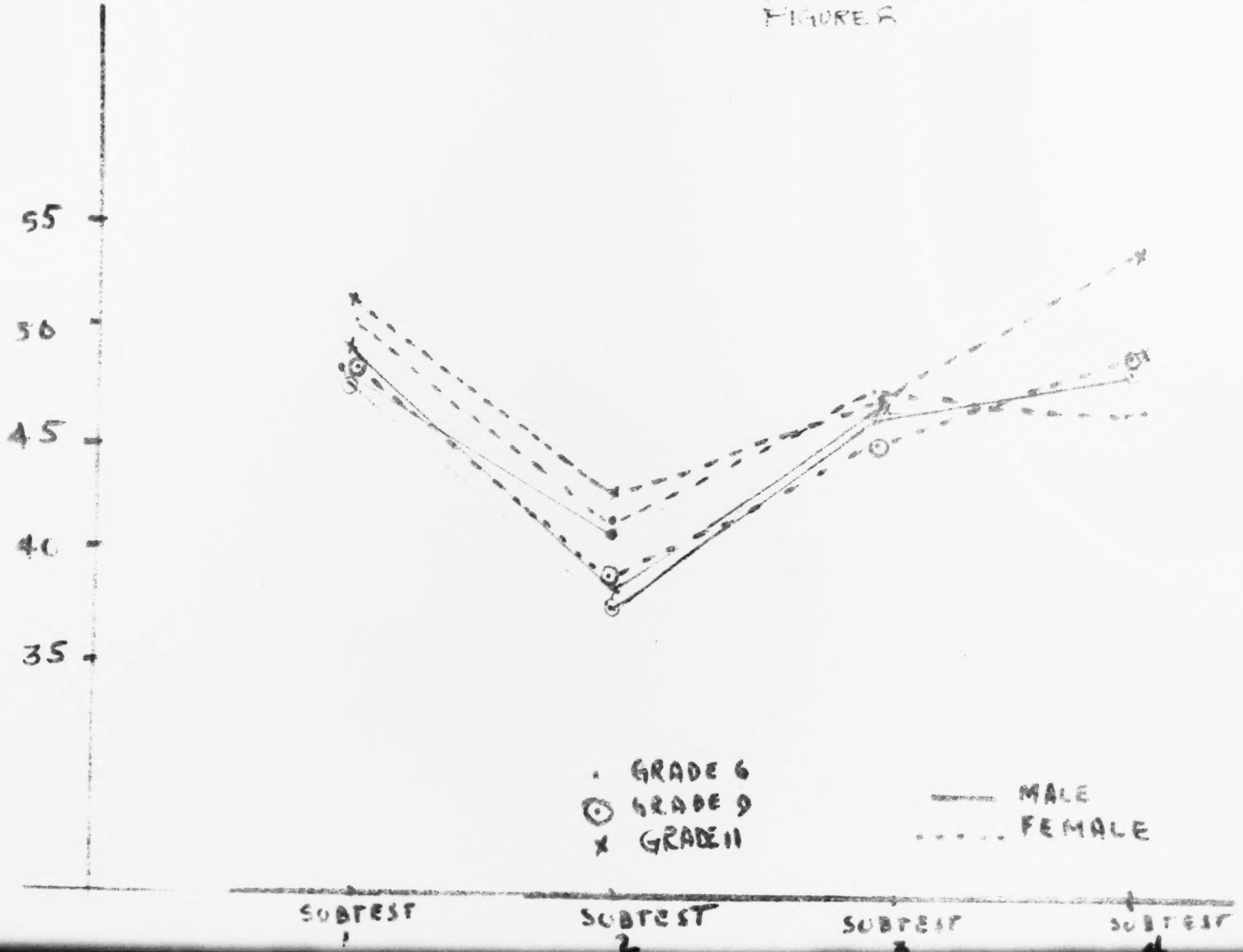
EISNER ART SUBTEST
(ATTITUDE INVENTORY)
FIGURE 6



EISNER MUSIC SUBTESTS
(INFORMATION INVENTORY)
FIGURE 7



EISNER MICHIGAN SUBTEST
ATTITUDE INVENTORY
FIGURE 5



15 CULTURAL ARTS

MAJOR CONCLUSIONS IDENTIFIED BY PROJECT STAFF

Many conceptions about educational values inherent in the arts are new and few programs have been developed which translate this philosophy into curriculum and instruction. New conceptions are not only based upon a view of art but also are based upon a conception of child development laying great emphasis upon nurture rather than nature. The task that must be undertaken, therefore, is to conceptualize and design curriculum, instructional support media, evaluation techniques, and in-service and pre-service teacher education programs that will make the kind of difference that a total concept of art education implies.

15-1 Teachers, school administrators, school boards and the public ought to understand the uniqueness and the importance of art and music in the school curriculum.

15-2 Specific curriculum objectives need to be developed for the making or production of art and music, the analysis and appreciation of the arts, understanding of visual arts and music in relation to the culture, and developing philosophical awareness about art and music.

15-3 Appropriate learning activities need to be formulated to achieve the determined objectives for the arts.

15-4 The teacher should be a facilitator of aesthetic growth, not merely a dispenser of media, and has a crucial instructional role to play in each of the four domains (productive, critical, cultural, philosophic). Selection and in-service training programs must insure appropriate understandings and skills.

15-5 The provision of appropriate resources should considerably increase achievement in our artistic learning.

15-6 Linguistic or informational aspects of the art and music curricula are not sufficiently emphasized in the current program.

15-7 The historical aspects of art and music need special attention in the curriculum.

15-8 Evaluation instruments and procedures through which the art and music curriculum's effectiveness can be determined need to be designed.

15-9 Positive attitudes toward art and music are substantially a consequence of successful experiences. Few programs attempt to consciously develop the learning activities for attitude change. Increased attention should be given to the way in which students perceive themselves in the arts and the value they place upon them.

PROJECT DESIGN

NEEDS ASSESSMENT PUBLICATIONS

1. Brainstorm - Needs Perceived by School Staff
2. Speak-Up - Needs Perceived by Community
3. Student Speak-Up - Needs Perceived by Secondary Students
4. School Staffing
5. Analysis of Achievement
6. Problems Perceived by Educational Leadership

County Schools Survey

7. Vocational Occupational Needs Survey (published by County Regional Planning and Evaluation Center - EDICT)
8. Other County School Needs Survey Reports (by EDICT)
9. Other County School Needs Survey Reports (by EDICT)

TASK FORCE

Educational Content Fields

10. Reading
11. Language
12. Mathematics
13. Science
14. Foreign Language
15. Cultural Arts
16. Social Science
17. Physical Education

Other Educational Areas

18. Teaching/Learning Process
19. Special Education
20. Guidance
21. Health
22. Student Personnel
23. Adult Education
24. Vocational Education

Urban Physical Factors

25. Urban Physical Factors

Urban Social and Human Factors

26. Relevance and Quality of Education for Minorities
27. Special Needs of Mexican-Americans
28. Special Needs of Negroes

29. Conclusions from Needs Assessment Publications
30. Summary - Fresno Educational Needs Assessment
31. The Process of Educational Planning